STS 15135/8

LONDON ffrr
FULL FREQUENCY RANGE RECORDING
STEREO Treasury SERIES

The Complete Symphonies of Haydn Volume One

HAYDN SYMPHONIES NOS. 65-72

ANTAL DORATI/PHILHARMONIA HUNGARICA

LONDON ffrr

STEREO Treasury SERIES

STS 15135/8

Haydn: The Symphonies (65-72)
The Philharmonia Hungarica conducted by
Antal Dorati

SIDE ONE

SYMPHONY No.65 in A major

1. Vivace e con spirito
2. Andante
3. Menuetto e trio
4. FINALE: Presto

SIDE TWO

SYMPHONY No.66 in B flat major

1. Allegro con brio
2. Adagio
3. Menuetto e trio
4. FINALE: Scherzando e presto

SIDE THREE

SYMPHONY No.67 in F major

1. Presto
2. Adagio
3. Menuetto e trio
4. FINALE: Allegro di molto
   –Adagio e cantabile–Primo tempo

SIDE FOUR

SYMPHONY No.68 in B flat major

1. Vivace
2. Menuetto e trio
3. Adagio cantabile
4. FINALE: Presto

SIDE FIVE

SYMPHONY No.69 in C major "Laudon"

1. Vivace
2. Un poco adagio più tosto andante
3. Menuetto e trio
4. FINALE: Presto

SIDE SIX

SYMPHONY No.70 in D major

1. Vivace con brio
2. Specie d'un canone in contrapunto doppio–Andante
3. Menuet e trio–Allegretto
4. FINALE: Allegro con brio

SIDE SEVEN

SYMPHONY No.71 in B flat major

1. Adagio–Allegro con brio
2. Adagio
3. Menuetto e trio
4. FINALE: Vivace

SIDE EIGHT

SYMPHONY No.72 in D major

1. Allegro
2. Andante
3. Menuet e trio
4. FINALE: Thema con variazioni: Andante–Presto

©1970 Decca Record Company Limited, London
Exclusive U.S. Agents, London Records Inc.
539 WEst 25th Street, New York, N.Y. 10001

Antal Dorati

Altaffer

Antal Dorati

Antal Dorati was born in Budapest in 1906, and his parents, both musicians, recognised his talents and sent him at the age of fourteen to the Academy of Music in Budapest. His teachers Zoltan Kodály, Béla Bartók and Leo Weiner. He graduated at eighteen as composer, pianist and conductor, and was the youngest person in the history of the Academy to receive a degree.

Soon after, he was appointed conductor of the Royal Opera House in Budapest, where he worked for four years. In 1928 he went to Dresden as the assistant of Fritz Busch. Between 1928 and 1933 he was principal conductor of the Opera House in Munster, at the same time appearing as guest conductor at several other Opera Houses in Germany, and with orchestras in many major musical centres.

In 1934 he joined the Ballet Russe de Monte Carlo, and seven years later was appointed Musical Director of the Ballet Theatre. Meanwhile in 1937 he made his American debut as a symphonic conductor at an all-Beethoven concert with the National Symphony Orchestra of Washington D.C., and during 1939-40 made an extensive tour of Australia. Returning to the States, Dorati became Director of the New Opera Company in New York.

In 1945 he left the Ballet Theatre and was charged with the organisation of the Dallas Symphony Orchestra, and in 1949 he became Musical Director of the Minneapolis Symphony Orchestra, and during his eleven years with them, he was responsible for numerous commissions, world premieres, and American premieres of important works.

From 1963 to 1966 Antal Dorati was Chief Conductor to the BBC Symphony Orchestra, and took the orchestra on a tour of Switzerland in October 1964, and the United States in the Spring of 1965. He has also made a return to opera, and conducts guest performances at Covent Garden, London, the Weiner Staatsoper, the Opera House, Rome, the Hamburg Opera and Maggio Musicale in Florence. He is now principal conductor of the Stockholm Philharmonic Orchestra and with him the orchestra made its first tour of the United States in 1968 with such success that a return tour was arranged for 1970.

When the Philharmonia Hungarica was formed in Vienna in 1957, from refugee musicians who had fled Hungary during the 1956 revolution, Antal Dorati was one of the orchestra's first conductors. He made several recordings with them during this period, so that the London project of recording the complete Haydn symphonies with Dorati and the Philharmonia Hungarica represents the renewal of a long-standing association.

Philharmonia Hungarica

Among the hundreds of thousands of refugees who left their home country during the Hungarian Revolution in the late Autumn of 1956 were many musicians, who set out for the free world with their instruments as their only possessions. It was yet another instance of the tragic tradition of the Hungarian history of culture, which, over two decades ago, Béla Bartók summed up in these poignant words: ". . . One must get away from here, no matter where to . . .".

From among these exiled musicians, who, almost without exception, came from the leading Hungarian Symphony Orchestras – as for example the Hungarian National Philharmonia, the Budapest Radio Orchestra and State Opera Orchestra – the Philharmonia Hungarica was formed in Vienna, in the Spring of 1957, thanks to the spontaneous and generous assistance of several philanthropic organizations, mainly the Congress for the Freedom of Culture, the Rockefeller Foundation, the Ford Foundation, the International Rescue Committee and the Swiss Committee for Aid to the Freedom Fighters of Hungary.

Soon the artists resumed their serious artistic work, which, in a very short time, assured a leading place for this ensemble in the international music world.

The enthusiastic approval met with again and again by them during their many tours in Europe and North America, as well as during musical festivals, is a proof of the importance and vitality of this orchestra.

It is all to the credit of the cultural policy of the Federal German Republic, the regions of North Rhine-Westphalia and the city of Marl, to have recognized the unique value of the Philharmonia Hungarica, and, through generous financial assistance, to have assured the continued existence of an internationally appreciated orchestra.

Many of the members of the Orchestra are winners of valuable music prizes and have successfully taken part in international music competitions. The Ramor Quartet, consisting of instrumentalists from the string sections, gained first prize in the Geneva International Music Competition in 1957, and in 1962 the same prize was awarded to the Wind Quintet of the Philharmonia Hungarica.

Several of the members of the Philharmonia Hungarica were attracted to the career of soloist, others distinguished themselves through invitations to perform with renowned European and American Orchestras. And yet they all resolved, out of a sense of artistic integrity and patriotism, to remain loyal to the commitment of their own orchestra.

As an instance of the reputation enjoyed by the Orchestra with international audiences and press, let me quote the words which a Greek critic wrote on the occasion of a series of concerts at the 1962 Athens International Festival: "Our country – Music! That is the message of religious and patriotic faith one almost hears at a performance of the Philharmonia Hungarica. One also gets the impression that these men and women, who were forced to leave their country against their will, have brought with them, and preserved, not only the music, but – a particle of their home country!"

Notes on Symphonies 65-72 by H. C. Robbins Landon

The symphonies recorded in this album represent nowadays some of the most unknown of all Haydn's 107 works in the form, for until the recent scholarly edition published by the Haydn-Mozart Press of the Universal Edition, a great many of these symphonies were not available in any modern edition – indeed, some, such as Symphonies Nos. 58, 59, 66 or 68, had never been printed since Haydn's lifetime. It is, for example, believed that the present recording of Symphony No. 68 in B flat represents the first performance of the work in living (or recorded) memory.

A word must be said on the subject of the numbering used for Haydn's symphonies. In 1907, Eusebius von Mandyczewski prepared the first chronological list of authentic symphonies for the now defunct Collected Edition of Haydn's works projected by the famous Leipzig publishing house, Breitkopf & Härtel. He included 104 works. To this we now add three definitely authentic works which Mandyczewski purposely omitted, *viz.*:

(1) a symphony in B flat major hitherto listed among the string quartets, where it figured as Opus 1, No. 5. Recent research has, however, proved that the work was composed as a symphony, with oboe and horn parts, and was inserted as a quartet by a Parisian publisher called de la Chevardière.

(2) a symphony in B flat which Mandyczewski thought was a kind of *Divertimento* or *Partita;* but Haydn himself, when drawing up the famous thematic catalogue of his works in 1805, listed the work as a symphony (No. 7 of the list), and there are half-a-dozen old manuscripts of the work scattered throughout Europe which show that the work really is a symphony.

(3) a lost symphony in D major, listed on page two of Haydn's so-called *Entwurf-Katalog* (Draft Catalogue) with its *incipit*. It is the only known Haydn symphony which has not survived.

Thus we have a total number of 107 rather than 104 symphonies. Mandyczewski's chronological order has likewise been superseded by more recent scholarly research. Mandyczewski set up his list on the perfectly valid principle of "placing each work in such a way that at all costs too early a dating was avoided". As new autograph manuscripts came to light, however, it was inevitable that many symphonies had to be back-dated. A new source of evidence for the dating proved to be the abovementioned *Entwurf-Katalog*, in which Haydn entered his symphonies in blocks every few years. As far as the chronology of the works included in this present album is concetned, readers may find the following table useful, wherein we have arranged the works in chronological rather than numerical order. It will be seen that No. 72 is the most misplaced of all – actually it is the most misplaced of the entire 104 (107).

Date of composition	*Number*	*Remarks*
c. 1763-1765	72	Similar in structure to the famous Symphony No. 31 "Mit dem Hornsignal", which also uses four rather than the usual two horns, No. 72 would seem to be a study for the other work. The Esterházy band was enlarged by two more horn players in 1763, in which year Haydn composed what appears to be his first symphony with four horns: No. 13 in D (autograph dated 1763).
c. 1771-1773	65	Entered in the *Entwurf-Katalog* together with symphonies known to have been composed in 1772, *e.g.* Nos. 45 & 46.
c. 1778	66, 67, 68, 69	Copy of No. 66 in Göttweig Abbey dated 1779; Nos. 66/68 printed by J. J. Hummel in Berlin-Amsterdam in the year 1779; copy of No. 69 dated 1779 at Göttweig Abbey.
1779	70	Authentic MS. parts in the Esterházy Archives used by Haydn himself and with a holograph timpani part are dated December 18, 1779.
c. 1779-1780	71	One set of MS. parts in the Gesellschaft der Musikfreunde (Vienna) is dated 1780 and may even mean – contrary to usual practice – the date of composition: the way the date is indicated on the MS. would seem to suggest this. In any case, Göttweig owns a copy dated 1781.

Thus it will be seen that the music of our album ranges from the middle of the 1760s to 1780 and provides us with a characteristic cross-cut of Haydn's symphonic activity as *Capellmeister* of Prince Esterházy's brilliant orchestra.

In May, 1761 Haydn was engaged as Vice *Capellmeister* to Prince Paul Anton Esterházy, who lived at Eisenstadt Castle most of the year, going to Vienna for Christmas and sometimes taking his musicians with him. The nominal *Capellmeister* was the old and crotchety Gregor Werner, who continued to run the church music; Haydn was in charge of the orchestra. At the time of Haydn's engagement, the band was considerably enlarged. Most of the players were proficient on more than one instrument: of the two new horn players engaged in 1763, both could play string bass instruments as well. In these early years, the regular instrumental group consisted of one flute, two oboes, two bassoons, two horns, three violins, one violoncello and Haydn (who sometimes joined the violins and sometimes conducted from the harpsichord). The Princely church music group also included a small nucleus of string players – a couple of violins, a cello and a double bass. The timpani player, Adam Sturm, was pensioned but could obviously be had for an occasional symphony with kettledrums. Later, the trumpet and timpani players were always recruited whenever necessary and were not regular members of Haydn's *instrumentarium*. For the first performance of Symphony No. 72, Haydn obviously took advantage of the two new horn players engaged in 1763. His orchestra for the work consisted of one flute, two oboes, one bassoon (the other probably doubled the bass throughout), four horns, five violins and viola players (six if Haydn played the violin), two violoncellos and a double bass (or *violone*, as it was called, tuned differently from today, with the lowest string contra C, not E). Probably one of Haydn's composition pupils or the organist played the harpsichord if Haydn did not. In any case, it was a small chamber orchestra; yet, even a small group makes a glorious sound in the echoing vastness of the high-ceilinged "great hall" in Eisenstadt Castle.

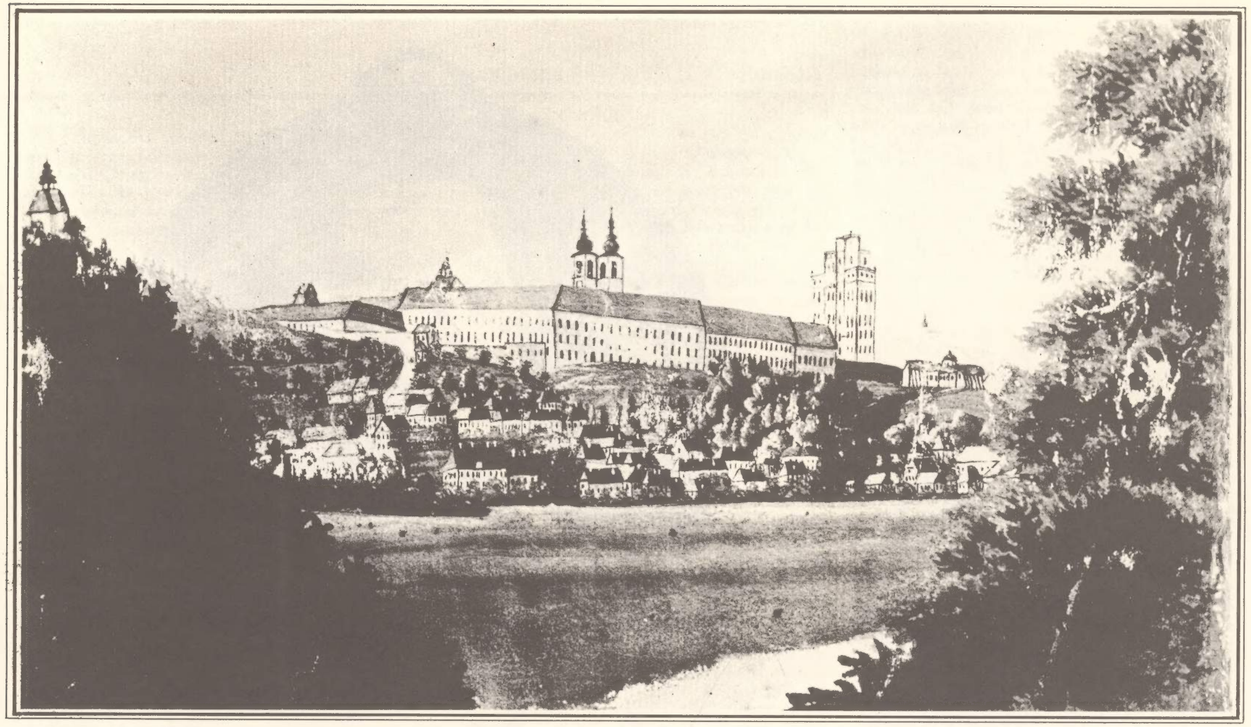
Gradually – especially when the new Castle at Eszterháza was opened – new string players had to be engaged permanently. Eszterháza was very lonely and there was no church group from which to borrow players; the nearest place was Oedenburg (now Sopron), and Haydn actually did borrow musicians from there when a great festival took place. By 1780, there were ten violinists (not including Haydn), two viola players, two cellists and two double bass players, apart from the usual woodwind and brass players.

In the early part of the 1760s, the band was regularly situated at Eisenstadt Castle, but they occasionally went to Kittsee Castle, a pretty residence across the Danube from Pressburg (now Bratislava, CSSR). A document of the year 1765, from the Esterházy Archives, tells us something of the circumstances under which most of Haydn's symphonies in the period 1761-1766 were first given. We read that Haydn is "to hold in our [Prince Esterházy's] absence two musical concerts every week in the Officers' room at Eisenstadt, *viz.* on Tuesdays and Saturdays from two to four o'clock in the afternoon. All the musicians are to appear . . .".

At Eszterháza, everything gradually came to centre round the opera house and, at the beginning, the elegant marionette theatre. Prince Paul Anton had died in 1762, to be succeeded by Prince Nicolaus (known as "The Magnificent"), under whom Haydn served till the Prince's death in 1790. Prince Nicolaus, a benevolent despot, was himself a good musician and encouraged Haydn in his far-reaching and occasionally extravagant experiments in the symphonic form. But Nicolaus's grand passion, apart from his fabulous diamond-studded uniforms, was opera; in 1768, the opera house was opened at Eszterháza and when it burned down in the disastrous fire of November 1779, Prince Nicolaus immediately set to work on a new and even larger one, which was opened on 25 February 1781 with the première of Haydn's *La fedeltà premiata*. From 1776 on, there was a regular operatic season at Eszterháza; previously, the operas produced had been exclusively by Haydn himself, but after 1776, he found himself becoming more and more an operatic *Capellmeister*. Prince Nicolaus preferred Italian *opera buffa*, and soon the theatre echoed to strains of Paisiello, Guglielmi, Gazzaniga, Cimarosa and Anfossi. Many new singers were engaged, including the pretty, dark-haired Italian soprano, Luigia Polzelli, whose husband was engaged as a violinist. Haydn fell madly in love with "la Polzelli" and the two carried on an open love affair in front of their respective spouses. Naturally, with all this operatic activity, Haydn had less and less time to compose, and after the enormously vital years of symphonic composition between 1761 and 1775, the symphony soon had to occupy a very minor rôle in Haydn's busy life. Actually he was very interested in opera as a form, and composed a great many very interesting stage works for Eszterháza.

Apart from the opera house, Haydn also conducted the musicians for the marionette operas in the puppet theatre; he also composed several works for that theatre, which was soon famous throughout Europe. Here, all the operas were done in the German language, and a chorus, from the local population, could be recruited. Haydn soon became so interested in puppet operas that he formed his own private marionette theatre to entertain people in Carnival time. Once, the Prince actually hired Haydn's puppet group to perform at a surprise birthday party for his "dear Princess". Apart from Italian opera and German marionette operas, Esterházy was fascinated with the spoken theatre and engaged whole troupes of strolling players to take up residence at the Castle for months at a time. The most famous of these strolling players was the Karl Wahr Troupe, who spent many happy summers at Eszterháza. Prince Nicolaus commissioned German translations of Shakespeare plays from Wahr, and Haydn was able to enjoy *King Lear, Hamlet, Richard III, etc.*, in special translations printed – like the operas and marionette pieces – at the Prince's expense in Oedenburg or Vienna. Haydn provided all the incidental music for the plays, and the Gotha *Theater-Kalender* lists "Capellmeister: Joseph Hayden" [*sic*] under the Wahr Troupe, "resident at His Highness, Prince Esterházy". Some of this incidental music, such as that to *Hamlet*, announced in the *Pressburger Zeitung* in 1774 has, alas, not survived. Some of the arrangements of other peoples' music which Haydn undertook, still exist : *e.g.* the music to *King Lear*, which Haydn reorchestrated and "dappered up" from an extant score by one Wilhelm Stegmann. And finally, some of this incidental music was turned into symphonies and has thus survived: we know that Nos. 60 and 63 were written as incidental music to plays given by Karl Wahr at Eszterháza, and we suspect the same of Nos. 59 and 65. As it happens, we have the total season's repertoire intact for Eszterháza Castle during the year 1778. It shows that concerts were given either for everyone, in the *sala terrena* (a lovely room, recently restored by the Hungarian authorities), or "nell'appartamento" of Prince Nicolaus – chamber music, in which the Prince often participated. On 10 March a group of strolling players, the Pauli Company, arrived and took up residence. From that date until three days before Christmas, there was a German play, an Italian opera, or a German marionette opera every night except at Easter and when the Prince was not in residence. They put on *Romeo and Juliet*, Goethe's *Stella*, a number of Italian operas including Dittersdorf's *Arcifanfano* and marionette operas including Haydn's *Dido*. On 28 October the Pauli Company gave their last performance and departed, to be succeeded in two days by the Diwald Troupe who, of course, brought with them a new repertoire, including Lessing's *Emilia Galotti* and Shakespeare's *Richard III*. In the year 1786, to choose a final example, Haydn conducted 125 operatic performances at Eszterháza including a total of seventeen operas, eight of them premières; in 1788, he conducted 108 performances of seventeen (mostly different) operas, seven of them premières. Of all the great composers, none – not Verdi, not Puccini, not Gluck or Mozart – had an operatic routine of Haydn's scope.

Joseph Haydn. Anonymous miniature portrait, Gesellschaft der Musikfreunde, Vienna. It shows Haydn at about the age of fifty (c.1782)

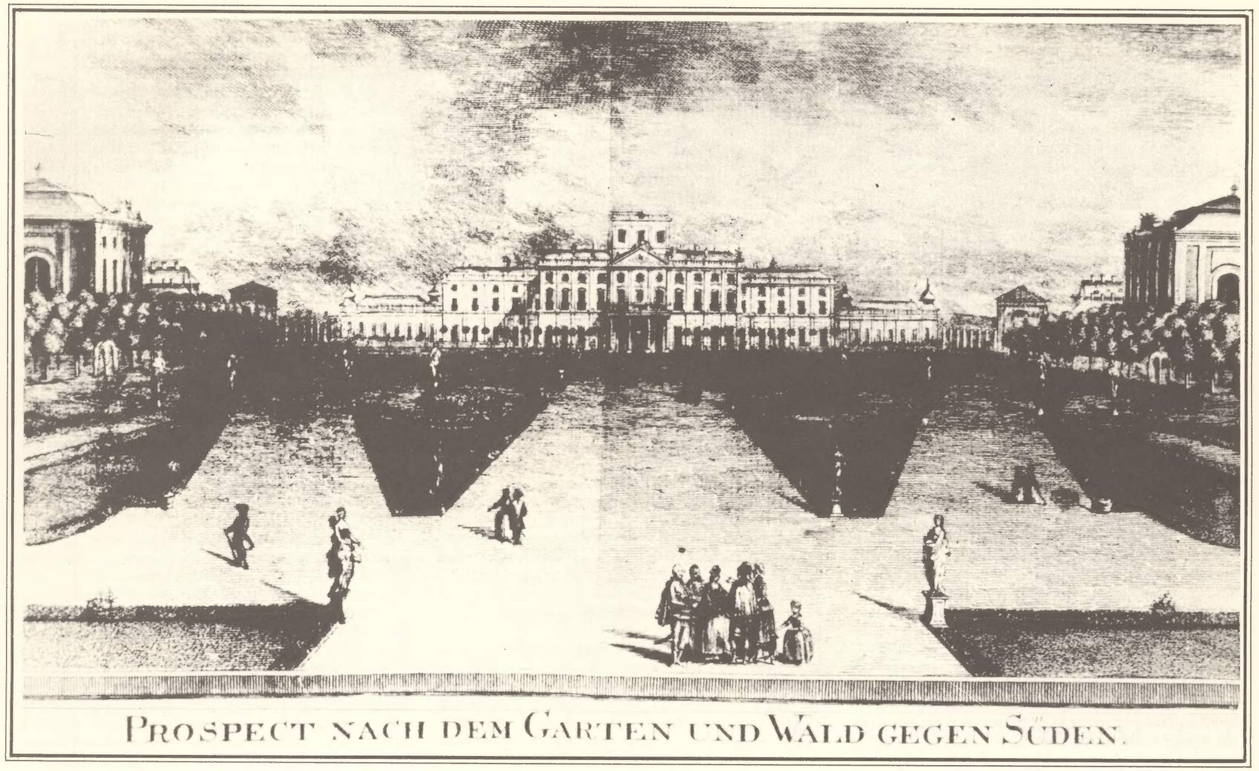


The Benedictine Monastery of Kremsmünster in Upper Austria. Water Colour by Adalbert Stifter, 1823.
The earliest and, indeed, only authentic manuscript of Haydn's Symphony No. 67 in F is preserved in the extensive music library of the Monastery; the MS. was copied mainly by Haydn's copyist Joseph Elssler, and the horn parts were copied by Johann Schellinger, the Princely operatic copyist. Albertina, Vienna.

The dissemination of Haydn's music at this time was gradually increasing until he soon found himself famous throughout Europe. In the 1760s, Paris had been the centre of music publishing, and Haydn's symphonies and quartets were published there in ever increasing quantity; but these were all pirated copies and in some cases, Haydn never even knew of their very existence. The principal method of circulating music in Central Europe was through professional copyists, and such a work as Symphony No. 72 was known in Europe (till it was belatedly published by Bland in London in an unreliable version in the late 1780s) by handwritten copies. Haydn himself did a certain amount of business selling his own "authentic" copies, and our textual knowledge of such a work as Symphony No. 67 rests on the set of MS. parts Haydn sent to the great Benedictine Abbey of Kremsmünster in Upper Austria. (Haydn's own set of parts was probably burned up in the fire of 1779.) But as the 1770s neared an end, printed music began, even on the Continent, to supersede handwritten copies; it is significant that such a work as Symphony No. 66 appears in manuscript at Göttweig Abbey in 1779 but the same year in a printed edition by the clever publisher, J. J. Hummel of Berlin and Amsterdam, who soon became a major source of Haydn's symphonies. Most of these Hummel prints were pirated editions, like the earlier ones in Paris, but we believe that Haydn managed to beat the Viennese copyists at their own game and sold Hummel six of his latest symphonies, Nos. 62, 63, 70, 71, 74 and 75, which appeared in 1781 and contain two of the symphonies here recorded. After this, Haydn took matters into his own hands and established permanent contact with publishers in Vienna, Paris and London, to whom he subsequently sold, often simultaneously, his latest symphonies, trios and quartets.

Symphony No. 65 in A. Scoring: 2 oboes, 2 horns, strings with bassoon as part of the *continuo*.

This brilliant and enormously original A major Symphony, was composed in the middle of Haydn's great period of the early 1770s – the years that brought us the E minor Symphony (No. 44, "Trauer"), the powerful C minor Symphony (No. 52) and that miracle of beauty and poignancy, the "Farewell" (No. 45, F sharp minor). Haydn, just turning forty (in 1772), was a towering intellectual force on the Austrian scene. His great quartets



Eszterháza Castle. Engraving by F. Landerer, 1784. Coll. H. C. Robbins Landon, Buggiano Castello

of Opus 20 (1772) revolutionized the history of chamber music, and his C minor Sonata of 1771 (No. 33 in the new chronological order) opened vistas that stretch away to Brahms.

There is a whiff of the theatre, however, in this work. This is *not* a characteristic of the early 1770s – quite the contrary. Haydn's thought is, at this period, enormously symphonic. And yet, and yet – this second movement, with its curious fanfares for the wind instruments, its weird repeated violin quavers at bars 8ff., its fantastic sense of surprise, seems to smell of the stage. Are we dealing with a piece for Karl Wahr? The *Menuetto* goes even a step further: by the use of a fast turn on the note coupled with a heavy *forzato* accent, Haydn manages to turn three-four into four-four (score readers: bars 7/11 and 25/29). With the Trio we are again deep in Hungary, with gypsy grace notes from the first violins.

The Finale is a hunting piece, in 12/8 time, with brilliant and difficult parts for the horns which, we must not forget, were called "cors de chasse" (or the local linguistic equivalent thereof) throughout Europe. It is an evocative piece, as characteristic as "A picnic after the hunt" by Lancret. Nowadays it is difficult for us to realize the vital part hunting played in eighteenth-century aristocratic life; but if we study our Haydn, we can find hunting pieces such as the *Cassatio* in D with four horns, the beautiful Symphony "mit dem Hornsignal" (No. 31) – and, of course, *La Chasse*, the Overture to *La fedeltà premiata* (1780) which Haydn later made the basis of a new symphony (No. 73). It was a big part of life on the great Austro-Hungarian estates, and Haydn has wonderfully recaptured the feeling for us.

Symphony No. 66 in B flat. Scoring: 2 oboes, 2 bassoons, 2 horns, strings.

Haydn's symphonies are now becoming very sophisticated and occasionally rather cool. Here, we have an interesting example, in the first movement, of Haydn's using his own earlier thematic material; for the opening subject is remarkably close to the first theme in Symphony No. 62. The elegant second subject, much more prominent than is often the case with Haydn, is marked *dolce e piano* and has something almost Christian Bachian about it: it has a suave, fastidious line which is – while not entirely new – a slightly unusual side of Haydn's complicated personality. The continuation, with the second

violin racing along in nervous semiquavers and the first violin in syncopated crotchets, is more like the Haydn we know. Of the many felicitous details in this movement, we would only mention the end of the development: a close in the dominant of D minor, with soft oboes and the violins, where suddenly the note "a" becomes the pivotal leading note to the tonic (B flat) and the recapitulation.

The ensuing *Adagio* continues the new Haydn as eighteenth century gentleman: beautifully manicured but definitely reserved. There is a splendid and very impressive *crescendo* which leads to the closing material of the first section: Haydn breaks into sextuplets, and the whole rather sounds like a cadenza, which impression is enhanced by six-four chord and violin trill. We shall have an even more extraordinary kind of cadenza in the slow movement of Symphony No. 71 (*vide infra*).

The *Menuetto* must have been an immediate hit: its catchy tune, its beautifully poised orchestration (notice how the wind band is suddenly on its own at bars 16ff.), and the witty lead-back to the main tune in the second part – the piece was bound to succeed.

The Finale is another automatic success: a brilliant rondo of the kind that made Haydn's famous throughout Europe and even in North and South America (where eighteenth century MS. parts of Haydn symphonies have been discovered in recent years). It is marked *Scherzando e presto*, and has one particularly ingenious twist to it: namely, the fact that the theme itself is built out of two five-bar phrases. It adds a distinctly piquant touch to the formal construction of the movement.

Symphony No. 67 in F. Scoring: 2 oboes, 2 bassoons, 2 horns, strings (with two solo violins and solo violoncello).

Without any question, this is one of the most interesting and boldly original symphonies of this great "dark period"; it is also the only one of them that ever achieved anything like popularity in modern times; for, edited by the great scholar Alfred Einstein, it was played, together with another dozen unknown Haydn symphonies (including Nos. 51, 56, 77, 80, 82, 87, *etc.*) in the great 1939/40 season of the New Friends of Music in New York, brilliantly conducted by the late Fritz Stiedry. That famous season in New York might, indeed, be said to have begun the present Haydn Renaissance.

The first movement is in the unusual metre of six-eight and marked *Presto*: later, Haydn was to make six-eight immortal in the opening movement of the "Clock" Symphony. The first subject, dashed off *pianissimo* by the first violins, then with both violin sections, is accompanied pizzicato by the lower strings. We ought to add that textually our Symphony is based upon a beautiful manuscript, copied by Joseph Elssler (Haydn's copyist) and Johann Schellinger (the Esterházy theatrical copyist), which Haydn sent to the great Benedictine Monastery of Kremsmünster in Upper Austria. Many felicitous small details – the odd *mezzo forte* in a viola part to bring out an inner voice (bar 147) or the characteristic crossed turn over a note (debased into a trill in secondary MSS. and prints: Finale, bars 33, 35) – are known to us only through this authentic manuscript, the autograph (like most of this period) having long since disappeared. The rollicking second subject still whirls away in a steady quaver flow, though slurred rather than staccato (as the first subject is marked). The development is very long (from bars 89 through 161) and generates enormous strength, using the first theme contrapuntally.

The *Adagio*, constructed upon a theme of chamber musical delicacy, with muted violins (something Haydn always loved), is of great beauty and strength: we can imagine the cultivated audience at Eszterháza, the great tiled stoves heating the elegant *sala terrena* – for most of the orchestral concerts ("Academies", as they were entitled) at the Castle took place in the winters, before the theatrical troupes arrived for the season in March or April – relishing the subtle construction of such a movement and its beautiful execution with Luigi Tomasini as the spirited and sensitive leader. At the beginning of the second section the main theme seems to become bemused: and suddenly a fascinating canon between first and second violins unrolls before us – bar after bar of Bachian complexity, the two muted violin sections spinning out their golden threads. It is a great moment. At the end of this beautiful and ingenious movement, as the theme is announced for the last time, the entire string section is instructed to play "col legno dell'arco" ("with the [wooden] backs of their bows"). Perhaps Mozart had this great Symphony in mind when he wrote the famous "col legno" passage in the March in D, K. 335 No. 1 [K. 320a No. 1] in August, 1779: Haydn's Symphony will have just reached Salzburg (it was printed that year in Holland and Germany).

After the sturdy, masculine *Menuetto*, the Trio – as so often in Haydn's symphonies of this period – comes as a great shock: almost like the wandering gypsies which tear one's heartstrings in *Háry János*. There are two solo violins, the first to play everything on the "e" string *con sordino*, while the solo second violin, also *con sordino*, is to tune its g-string to f; this second violin part is used like a drone bass. The delicate crossed-turn ornaments in the second part come, once again, only from the authentic Kremsmünster manuscript (in the secondary sources they are, stupidly, trills). It is a breathtakingly original little movement, full of that Hungarian-*cum*-gypsy-inspired music that always fascinated Haydn.

The Finale (*Allegro di molto*) starts out like a regular concluding movement, with a deliciously springy second subject; the closing material in the dominant is what we would expect – but thereafter Prince Nicolaus Esterházy had the second biggest surprise of his musical life (the first having been the last movement of the "Farewell" Symphony in the late autumn of 1772). The music stops dead and a brand new movement is inserted, marked *Adagio e cantabile*, for solo string trio (two violins and violoncello), who are told to play "piano e dolce". It is for us as if time had suddenly stopped moving. After an exquisitely beautiful first section, the main body of the orchestra joins in during the second section. We are then treated to a wind band solo, to which the strings enter at the end. After considerable elaboration, the first *Allegro di molto* music comes back, to which Haydn adds a bizarre and amusing coda, the violins playing a huge, written-out trill across eight bars, the rest of the instruments mincing their way in chords down the score. The movement so astonished the critic of the *New York Times* when it was first performed by Stiedry, that that gentleman of the Press said it was only the great name of Einstein which could persuade him that the movement was authentic! But authentic it is, in the great tradition of Eszterháza.

Symphony No. 68 in B flat. Scoring: 2 oboes, 2 bassoons, 2 horns, strings.

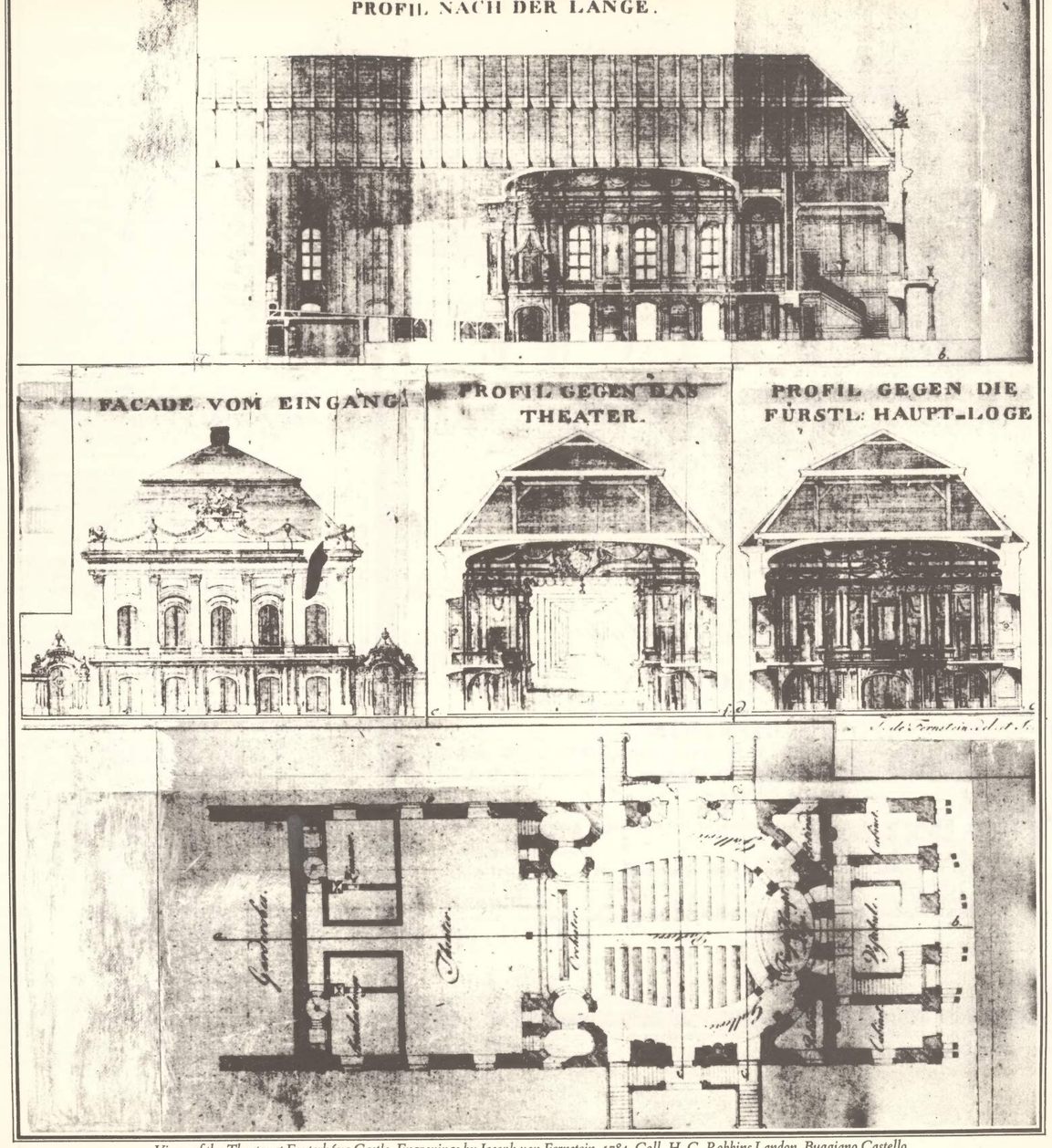
No. 68 has had a strange, not to say inexplicable, history. It was not widely circulated in manuscript, and when it was printed by Hummel, huge cuts were made in the slow movement and the minuets of all three symphonies of the set omitted (also the bassoon parts were scrapped and the solo sections worked into other parts). But even some of the extant MSS., such as the one in Milan, omit the bassoons, the minuet and make large cuts, different from those of Hummel, in the slow movement. Incidentally, the *Menuetto* comes second, as it did in some earlier symphonies (*e.g.* Nos. 32, 44) and many quartets (*e.g.* Op. 17); it is the last time this ever happens in a Haydn symphony.

The glittering first movement (*Vivace*) has a witty second subject, rather like an accompaniment to an opera *buffa aria*, to the charm of which the crossed turns of the first violins and the gliding oboe notes contribute. The furious repeated semiquavers, *fortissimo*, of the violins with the same line being shaped *legato* by the oboes (bars 50ff., 142ff.) are very characteristic of Haydn – more of that "phrenzied" music.

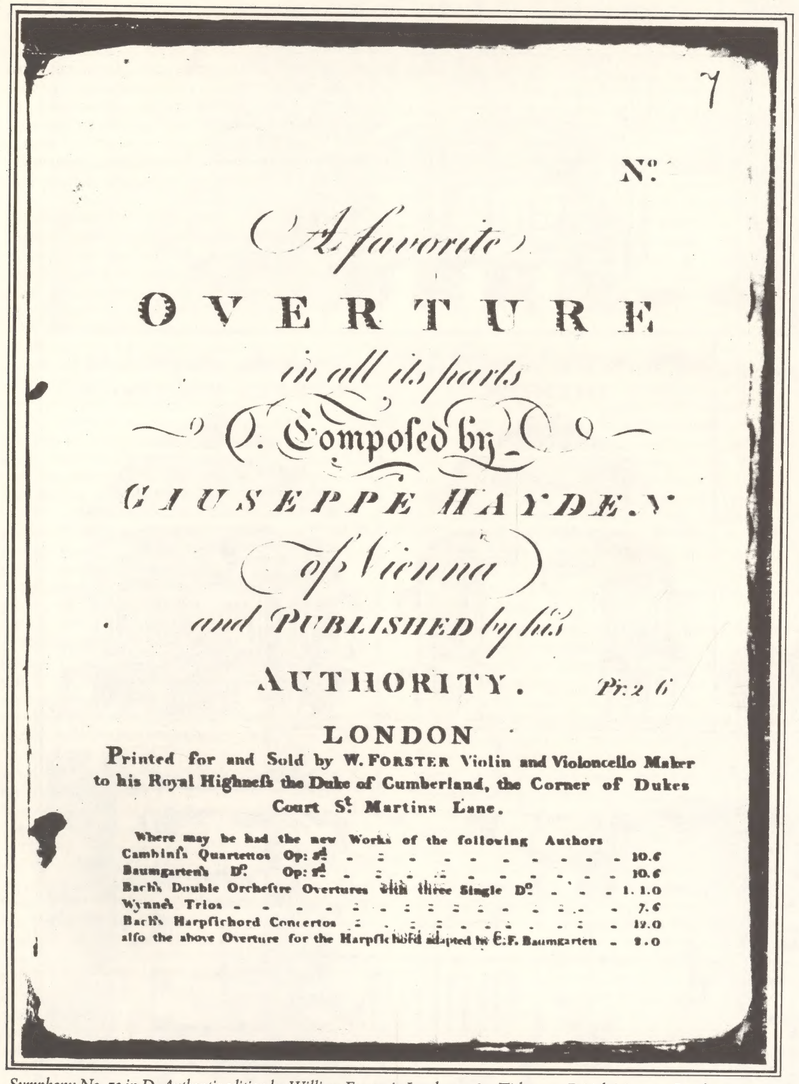
It is possible that the length and intricacy of the slow movement made Haydn think that it was best to follow it with only one movement rather than the usual two. In any case, the *Adagio cantabile* with its 126 bars, of which both sections will have been repeated in the first performance (making 252 bars, which meant eleven or twelve minutes), is a huge affair. It is a movement built upon the starkest contrasts: *f* with *p*, legato with staccato, two violins alone with all the rest of the band, and so forth. The accompaniment at the beginning, the staccato skips of a third, move through large parts of the movement. After its tension and concentration, the racy final *Presto* is a calculated relief. It is one of those popular rondos, where we have, to contrast the main section, the Great Bassoon Joke (bars 31ff.), a miniature oboe concerto (bars 85ff.), the Angry G minor Interlude (bars 167ff.), the Baroque Echo Trick (bars 237ff.), and of course the concluding coda with Haydn's "phrenzied" violins in semiquavers – altogether a most entertaining and vivacious movement.

Symphony No. 69 in C ("*Laudon*"). Scoring: 2 oboes, 2 bassoons, 2 horns, 2 trumpets, kettledrums, strings.

Haydn himself was responsible for the title of this work: it was dedicated to General Laudon, the celebrated Austrian Field-Marshal who defeated the Turks and whose name was in fact Ernst Gideon Freiherr von



Views of the Theatre at Eszterháza Castle. Engravings by Joseph von Fernstein, 1784. Coll. H. C. Robbins Landon, Buggiano Castello



7

No.

A favorite

OVERTURE

in all its parts

Composed by

GIUSEPPE HAYDEN

of Vienna

and PUBLISHED by his

AUTHORITY. Pr: 2 6

LONDON

Printed for and Sold by W. FORSTER Violin and Violoncello Maker to his Royal Highness the Duke of Cumberland, the Corner of Dukes Court St. Martins Lane.

Where may be had the new Works of the following Authors

Cambini's Quartettos Op: 2d - - - - - - - - - - - - 10.6
Baumgarten's Do. Op: 2d - - - - - - - - - - - - 10.6
Bach's Double Orchestre Overtures with three Single Do. - - - 1.1.0
Wynne's Trios - - - - - - - - - - - - - - 7.6
Bach's Harpsichord Concertos - - - - - - - - - - - - 12.0
also the above Overture for the Harpsichord adapted by C.F. Baumgarten - 2.0

Symphony No. 70 in D. Authentic edition by William Forster in London, 1782. Title page. British Museum, London

Loudon [*recte*], 1716-1790. Haydn made a piano arrangement and sold it, with a violin part (which, he wrote on 18 June 1783, "is not at all necessary and may be therefore omitted entirely"), to his publishers Artaria. On 8 April 1783, he writes from Eszterháza, "I send you herewith the Symphony, Sir, which was so full of mistakes that the fellow who wrote it ought to have his paw chopped off. The last or 4th movement is not practicable for the pianoforte, and I don't think it is necessary to include it in print: the word 'Laudon' will contribute more to the sale than any ten finales." (The spelling of Laudon with "a" is still common in Austria to this day.)

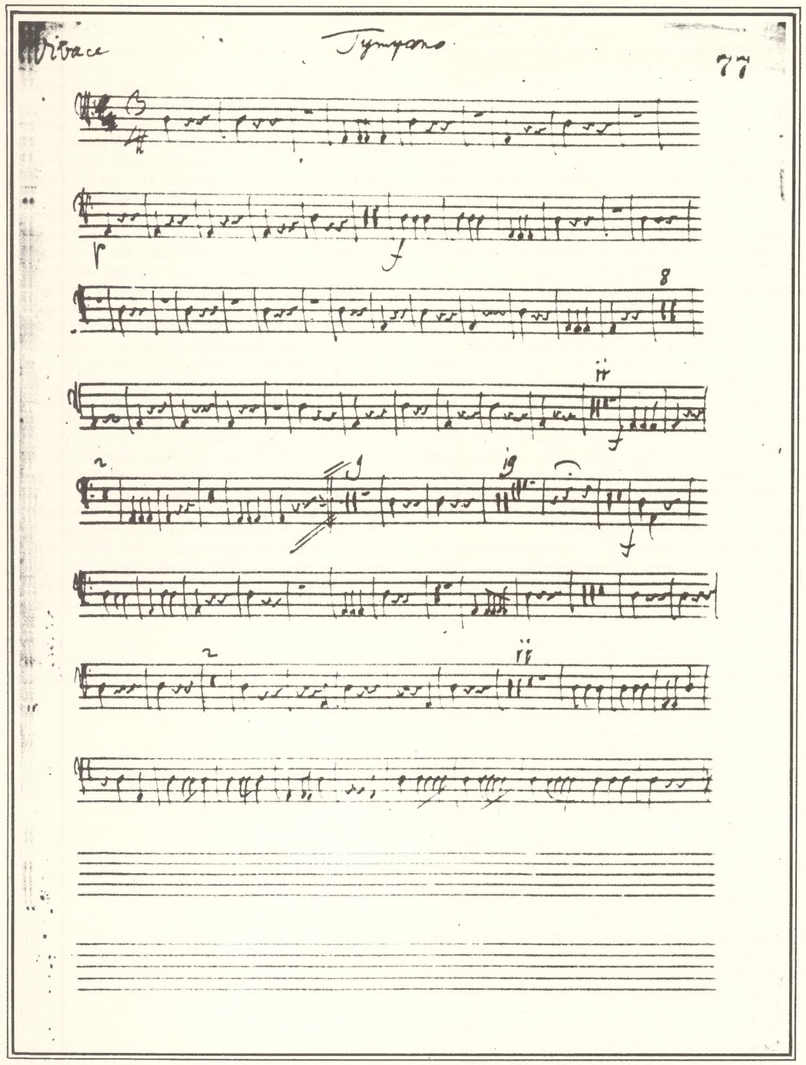
The first movement (*Vivace*) has an opening theme slightly similar to the famous beginning of the "Maria Theresa" Symphony No. 48, but in No. 69 we are in a more decorous age, where elegance and poise have supplanted the nervous brilliance of the earlier work. The horns are also no longer in the brittle and exciting pitch of C *alto*, as they were in No. 48, but have dropped down to C *basso*. By now, Haydn writes more and more extended second subjects, and this one is surprisingly regular (two four-bar phrases), almost a text-book second subject. Nothing too far-out for generals, obviously, who were probably as conservative in 1778 as they are today.

The slow movement, *Un poco adagio più tosto andante*, has some highly original harmonic touches and an interesting and unusual approach to dynamic marks, *e.g.* at the end of each section there is a big *crescendo* followed by *perdendosi* (dying away) to *p* and then *pp* – very effective. The *Menuetto* includes trumpets and kettledrums again, which had been dropped in the slow movement; it is a heavy, pompous minuet, just right for a Field Marshal; the rather conventional Trio is scored for solo oboe and strings. One cannot avoid the impression that Haydn did not entertain a vast amount of sympathy for General Laudon – certainly he did not excite in the composer the flash of inspiration that Maria Theresa, the great Austrian Empress, awoke in him when writing Symphony No. 48.

The best movement of No. 69 is certainly the bright and dexterous Finale, another whirlwind *Presto*, with some very flashy dynamic changes (*e.g.* 45/48) and a really ferocious section in C minor, where the strings are marked *ff*. The lead-back, with a long and delicate solo passage for the first violins (*pp*), is most effective, and so is the end, *fortissimo*, with Haydn's characteristic repeated semiquavers in the violins (which also infect even the lower strings in the final cadence). It is rather ironic that it was this excellent movement, not being "practicable" for the piano, which had to be omitted from the piano reduction.

Symphony No. 70 in D. Scoring: one flute, 2 oboes, one bassoon, 2 horns, 2 trumpets, kettledrums and strings.

This great Symphony was composed after the disastrous fire of November 1779, which destroyed all Haydn's performance material from 1761 to 1779, left the theatre a blackened ruin and burned up a priceless collection of Cremonese string instruments. Haydn conducted the première of his new opera, *L'isola disabitata* (the autograph of which was in his apartments in the



Autograph timpani part to Symphony No. 70 in D. National Museum, Budapest (Esterházy Archives)

Music House and thus escaped the fire; happily for us, Haydn kept most of his autographs there rather than in the theatre), in December 1779. They used the marionette theatre until the opera house could be rebuilt. A week before Christmas, 18 December 1779, Haydn completed a new and in many respects revolutionary work: perhaps the fact that it was finished exactly a month after the dreadful fire may have had something to do with the very precise date: usually Haydn only included the year. It was what might be called a "contrapuntal" symphony, for two of its movements are brilliant exercises in older Baroque forms.

The first movement (*Vivace con brio*) is like an overture: brilliant, quick, with an unimportant second subject (actually a sort of closing section) that does not impede the forceful direction of this hard-driven piece in three-four time. The movement is like a curtain-raiser to prepare us for the serious part of the work, to wit, the slow movement, which has the extraordinary title *Specie d'un canone in contrapunto doppio*, sample of a canon in double counterpoint. Another interesting feature of this Symphony is its dual tonality, for the slow movement and Finale are in D minor (only the end of the Finale switches back to D major).

This grave and dignified canon, in which the top and bottom lines can be (and of course are) reversed, is a double variation, preserving the dual tonality of the whole symphony. The main theme is in the minor, the countertheme (or countersection, if you will) is in D major, and is a foil to the serious contrapuntal part. It is a remarkable and beautiful movement.

We return, in the *Menuet*, to the hard-driving three-four of the opening movement. The Trio, with oboes and strings, sounds like a lost folk-tune. There is a brilliant coda to the minuet. Again this is obviously in the nature of being a foil to the fantastic movement that follows.

Finale: we are back in D minor and what sounds like a typical Haydnesque closing movement. But at bar 26 there is a *fermata* (hold), and suddenly the four repeated notes (d) of the beginning turn into a gigantic, flaming triple fugue in double counterpoint (Haydn marks it "a 3 soggetti in contrapunto doppio"). At the end we return to the initial pre-fugue material, and then there is a D major coda. The repeated d's get softer and softer, dying away to *pianissimo*. With five unison d's thundered out by the whole orchestra, this brilliant *tour-de-force* of a symphony concludes. It was noted above, but we would again remind our readers, that the trumpet and drum parts in the Eszterháza performance material were added later, the trumpet by a copyist (but obviously under Haydn's supervision) and the kettledrum part in Haydn's own hand.

Symphony No. 71 in B flat. Scoring: one flute, 2 oboes, one bassoon, 2 horns, strings (with two solo violins in the Trio).

The introduction (*Adagio*) to the symphony is tiny, seven bars to "set the scene", ending with a whole bar's *fermata* (pause). The *Allegro con brio* opens with a suave

and polished theme for strings and bassoon (still used in a very *col basso* way in this symphony: there is great confusion in the sources, incidentally, about this particular textual point). The ensuing tutti, with its strongly syncopated inner string parts, looks forward to the same passage in the Symphony "La Reine" of 1785/6 (No. 85) – also a B flat symphony. But what follows, the piling up of chords preceded by two *portato* crotchets (bars 44ff.), is a bold stroke harmonically; out of this the second subject, all very *legato*, grows imperceptibly. In the development there is almost the classic example of a *fausse reprise*, or sham recapitulation; it is announced *pianissimo* in the tonic (bars 121ff.) and is slightly altered so that the whole is completely static (Haydn removes all the repeated quavers); the sham continues for several bars, and then, with a tutti, we are off into the real development.

The slow movement (*Adagio*) is a finely wrought theme-and-variations form with many felicitous touches; notice how the wind instruments, used in the opening statement only to reinforce two *forzato* (accented) chords, enter in the second part (bars 15ff.) to cast a soft sheen over the music. One of the variations features solo flute and solo bassoon with string accompaniment, the second violin weaving an intricate path of demisemiquavers. Next there is a variation with triplet semiquavers in the bass line. After a return to the theme in its original state, the music rather astonishingly wends its way to a six-four chord, as if we were in a concerto and waiting for the cadenza. And Haydn does not disappoint us: he writes a gigantic (bars 103-133) cadenza for the whole orchestra, ending in an elaborate flourish for the two violin parts and a huge trill with *crescendo*.

The uncanny ability Haydn had to write minuet after minuet, one fresher and more delightful than the other, is only matched by Mozart's ability to do so. Full of original touches (the whimsical passage in the middle of the second part, for strings alone, bars 12ff., is especially noteworthy), the music is as danceable as a Johann Strauss waltz. The Trio has two solo violins and string accompaniment (mostly *pizzicato*).

The Finale (*Vivace*) opens as seriously as a first movement, and the main theme returns, slightly varied, in the dominant. The second subject divides the four-four bar in half and with it we seem to be in the middle of an uproarious *Volksfest*. Can this actually have been a folksong? After the double bar we jump from F major to D flat major; and Haydn, knowing how all his innovations had been greeted with angry protest, especially in Berlin, "covers himself" by adding the words "per licentiam". Later, in the great *Missa in tempore belli* of 1796, he excused consecutive octaves with just those very words. When the riotous folk-tune returns in the recapitulation, Haydn gives it to the wind instruments, unaccompanied: it sounds like a delightful evening serenade; then the strings rejoin us and after a short *piano* interruption, the music dances to a close in *fortissimo*.

Symphony No. 72 in D. Scoring: one flute, 2 oboes, one bassoon, 4 horns, timpani (found only in one contemporary MS.), strings (with solo violin, solo violoncello and solo double bass), harpsichord *continuo*.

In the foregoing notes about the chronology of the symphonies included in this album, it was explained that this work, very similar in style and structure to the famous "Symphonie mit dem Hornsignal" (No. 31, 1765), was probably composed in 1763 to celebrate the engagement of two additional horn players (making a total of four) to the Esterházy band. It is very much a breakfast-after-hunting symphony, and we can imagine the *Herrschaft* (lords of the manor) grouped round gigantic tables in the big hall at Eisenstadt, eating vast hams and roasts and drinking the heavy red wine of the country, while Haydn and the musicians, in their elaborate and beautiful uniforms, entertained the assembly with the greatest *Tafelmusik* ever composed.

Indeed, this is a symphony designed to show off the whole orchestra. Haydn did not make a habit of this; he would have thought it in bad taste. The first time he did it was when he was engaged as Vice *Capellmeister* in May 1761: then it was *Le Matin, Le Midi, Le Soir* (Nos. 6-8), in which there are elaborate solos for everyone, including the double bass player. Occasionally Haydn would write a concerto-like movement within an otherwise normal symphony, *e.g.* the solo cello movement in Symphony No. 13 or the little flute concerto in No. 24; No. 72 and No. 31 were, as we said, designed primarily to display the talents of the four horn players; but Haydn took the opportunity of showing off the rest of the *instrumentarium* as well, as the symphony progressed.

In the opening *Allegro*, however, the horns are the thing, and Haydn writes only an eight-bar gambit before the horns cavort into the score, rushing up and down their entire range, with the first horn ascending to sounding f sharp. Although this is a kind of concerto for four horns, notice how Haydn gives the players chances to rest (and the audience a respite from the horn-oriented music): the passage at the end of the exposition is symphonic in quite the normal way, and so is the whole development section: so that when the horns again begin their trapeze act, we realize that Haydn has shortened the recapitulation by omitting the opening eight-bar gambit.

The slow movement is a miniature concerto for solo violin, solo flute and string orchestra with harpsichord *continuo*. They are very charmingly brought on the stage: first the solo violin, Luigi Tomasini, the great Italian violinist who began life at Eisenstadt as a *valet-de-chambre* (!), then the hot-tempered Franz Sigel, the "Flut: Traversist" whose rebellious conduct in 1765 nearly resulted in his dismissal (Haydn persuaded Esterházy to keep Sigel, who actually remained until 1769). Then they play together: this pattern is repeated, with variations, throughout the movement. It is interesting to observe that the flute does not enter the picture at all until this movement, and is also silent throughout the *Menuet*.

The horns are back with us in the *Menuet* and are entertainingly used in echo fashion, horns I & II being set against horns III & IV. The Trio is for wind band (and timpani) alone: oboes, bassoon and four horns (which are again used in echo effects).

The Finale is marked *Andante:* it is a theme and variations, of which each variation presents a new solo instrument or combination of solos. The theme, for strings alone, is in two regular eight-bar sections (as indeed are all the variations). Variation I is for flute solo and string (and of course harpsichord) accompaniment; Variation II is for solo violoncello: the player was the great Joseph Weigl, for whom Haydn composed the newly discovered Cello Concerto in C major. Variation III is for "Signor Luigi" (Tomasini), as the first violin part is often marked in performance material of the Esterházy Archives – always with strings and harpsichord. Variation IV is for the "Violone" (double bass): Haydn always had a weak spot in his heart for the "Violone" and wrote a D major Concerto for double bass, alas lost. Variation V is for the two oboes and horns I & II, with strings and harpsichord accompanying. Variation VI is for the entire orchestra; it ends with a little tail-piece that modulates to a dominant cadence. The time changes to *Presto*, six-eight; the same thing happens in No. 31 (*Hornsignal*). It is what in Austrian and German dance music is called the *Kehraus*, the signal that it's time to go home; obviously, too, the speeding-up of the basic tempo from *Andante* to *Presto* is in itself effective. In the last four bars, the four horns have one final flourish to remind us that this is, *après tout*, "musique pour le chasse".

It is believed that the first performance of Symphony No. 72 since the eighteenth century took place in the B.B.C. Third Programme shortly after World War II, when the music was edited by the distinguished British Haydn specialist, Marion M. Scott. Previous to 1947, the music had been completely forgotten, even by Haydn experts.

H. C. Robbins Landon
Buggiano Castello,
July, 1969.

Booklet cover: JOSEPH HAYDN. Oil painting by Ludwig Guttenbrunn, circa 1791. Wolfgang von Karajan, Salzburg.
There are two other variants of this painting, one in Bologna and one in London. It was engraved in 1792 by G. Bartolozzi.